

ACORN

The Architectural Conservancy of Ontario Inc. Newsletter



Fall 1986



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The Architectural Conservancy of Ontario Inc.

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A society incorporated in 1933 for the preservation of the best examples of the architecture of the province, and for the protection of its places of natural beauty.

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Cover photo -

Madame Léger presenting the Gabrielle Léger Medal to our Peter John Stokes "for an outstanding contribution to the conservation of Canada's built heritage" at the annual dinner of The Heritage Canada Foundation in Ottawa on the 27th September 1986.

Photograph by Michael Bedford, Ottawa.

EDITORIAL

Don't Leave It To Council

There are few towns in Ontario that don't have something unique about them: a well-preserved streetscape, early houses, natural beauty spots such as rivers, hills, and ravines. Port Hope, on the north shore of Lake Ontario, has all of these, and more: an active ACO and a very busy LACAC.

The Port Hope ACO brings thousands of people to enjoy the annual house tours, and more visitors come throughout the year on various bus tours, guided by members. Necks are craned to see the beautiful ravines straddling the town as the old trees are pointed out. These trees provide homes for a myriad of birds. Miniature forests afford play places for children. Port Hopers are envied by these visitors, and over the years people who have seen the town have bought houses and settled there.

And yet, Port Hope Council have allowed lots on the edge of one of these ravines to be filled in. Trucks carrying earth and rubble have rumbled up the hill and dumped their loads, day after day, filling in and flattening the ravine. Trees have been cut down, and a house built within a few weeks of the infilling. **What about the building code?**

Why fill in the ravines? Why does Council allow it? If councils allow the ruination of little towns, the ACO and LACAC members must turn themselves into vigilantes and stop the desecration. Phone calls must be made to council members, time and again, until our real concern sinks in. We must not leave the preservation of our heritage to councils.

ACO members in Port Hope made the calls. And the result is a by-law being an interim control, for one year, which serves to prohibit and regulate land uses in the area, and prohibiting the placing of fill. The town presently has no effective means available to protect such ravine areas from the indiscriminate removal of trees and placing of fill.

We must not forget that the purpose of the ACO is not only for the preservation of the best examples of the architecture of the province, but for the protection of its places of natural beauty.

Our congratulations to Peter John Stokes on receiving the Gabrielle Léger Medal: a well-merited recognition. Towns all over Ontario have benefitted from his learned care. As we have stated before, without him there would have been no ACORN.

PRESIDENT'S REPORT

One year of my term as President has now been fulfilled and I hope and believe it has been a productive and useful one. In my President's Report, I wish to report to you on some of the activities that have occurred. Before doing so, I wish to express my sincere appreciation to members of the Ontario Council and the Advisory Board and to the Branch Councils for their tremendous support of the A.C.O. We are a wholly volunteer organization, drawn together by our interest in preserving the man-made and natural heritage of the Province. Our independence allows us to act when others may not be able to, and as a government staff member once said to me, "our influence is highly valued in this regard". The A.C.O. is a vocal and effective grass roots organization, and the oldest established of its kind in the Province.

The Heritage Fund

The establishment of a Heritage Fund has been a major initiative over the past two years and I am pleased to report that substantial progress has been made. The inspiration for this fund came from the Laidlaw Foundation who approached the A.C.O. in 1985, with the concept that they contribute \$50,000 toward the establishment of a long-term revolving architectural heritage fund for the conservation of architecturally significant structures. This offer was conditional upon the A.C.O. raising sufficient public and private funds to make the undertaking possible. The Laidlaw offer is an important expression of confidence in the A.C.O. and it is an excellent opportunity for the A.C.O. to be able, at last, to serve the cause of conservation with some money to back its efforts.

Mr. Wentworth Walker was appointed Administrator of the Heritage Fund and his services to the A.C.O. in this regard have been invaluable.

The original target amount for the Fund was set at \$240,000.00 The breakdown for fundraising was:

\$50,000.00	Laidlaw Foundation
\$10,000.00	A.C.O. Branches
\$40,000.00	Private Corporations
\$140,000.00	Government B.R.I.C. Grant

I now wish to report on the results of our fundraising efforts:

Ministry B.R.I.C. Grant

The Ministry of Citizenship and Culture through their B.R.I.C. grant program have approved \$84,000.00 towards the Heritage Fund. Although this is less than we applied for, I am extremely happy with the amount they have awarded us. The fact is that there are numerous applications for grants of money and it is understandable that modifications have to be made, to spread the resources around. I would particularly like to express my appreciation, on behalf of the A.C.O., to Ms. Gail Sussman, of the Ministry, who administered our grant application.

A.C.O. Branch Response

A letter requesting financial support from the branches for \$10,000.00 was sent out on March 24, 1986. Since then I have had an opportunity to visit most of the branches and discuss the Heritage Fund. The overall response from the branches has been most encouraging, and we have a commitment in principle, of approximately \$7,000.00. I should say, however, that the branches requested more clarification on how the Fund is to be used. A comprehensive guideline is shortly to be prepared to address this issue, and sent to the branches for their comments.

Private Corporate Donations

We have approached a number of private corporations to assist in raising \$40,000.00 towards the Heritage Fund. Contacts were made, letters were sent and numerous follow up calls were made. I regret to advise that the results have not yielded the results we hoped for. It would seem that corporations are deluged with requests for donations. Although, undoubtedly there are corporations who could contribute, our volunteer time to carry out this task has limits.

Laidlaw Foundation

The Laidlaw Foundation is the cornerstone of the Heritage Fund and we have recently conveyed to them the results of fundraising to date. We are awaiting their reply to support us now with their \$50,000.00 donation.

From the foregoing report of the Heritage Fund, we have decided that a more modest fundraising target is in order. This target is now as follows:

\$50,000.00	Laidlaw Foundation
\$10,000.00	A.C.O. Branches and Members
\$84,000.00	Government B.R.I.C. Grant
\$144,000.00	Heritage Fund

You will note, therefore, that upon confirmation by the Laidlaw Foundation of their donation of \$50,000.00, the establishment of the Heritage Fund will be near complete. In conclusion, I wish to convey the appreciation of the A.C.O. to Mr. Wentworth Walker, who has so ably developed the Heritage Fund thus far.

Ontario Heritage Centre

The Ontario Heritage Foundation has purchased, and is now renovating, a fine historic building at 8-10 Adelaide St. E., in Toronto, as a headquarters for themselves and other heritage organizations in the province. We have been attending

meetings on this project and will have excellent new office facilities when the building is completed in late summer of 1987. A.C.O. Vice President, Spencer Higgins is one of the consulting architects on the project. A particular advantage for us in moving to the Ontario Heritage Centre will be the shared facilities available such as a board room, storage and exhibition space.

The Future Directions of the A.C.O.

It is important that the A.C.O. should continually evaluate its role in conservation. Such evaluation should consider its strengths and weaknesses and set goals for its future growth and direction. The need for the A.C.O. to do this more vigorously than usual came about from some discussions with the Ministry of Citizenship and Culture. The Ministry intimated that the A.C.O. could play a larger supportive role with the L.A.C.A.C.s. Subsequently, a small committee was appointed, comprising Howard Walker, A. K. Sculthorpe and Peter John Stokes, to explore the whole issue further. The outcome of these meetings has been the application by the A.C.O. to the Ministry for a grant of money to retain an intern for a period of 8 months. The intern is to carry out a vigorous evaluation of the A.C.O. and to assist in mapping out its future direction. We have applied for a grant of \$12,000.00 to which the A.C.O. will contribute \$3,000.00 making a total of \$15,000.00 to hire the intern.

A Program Development Committee has been appointed to administer this initiative under the chairmanship of Mr. Roy Turner of the Quinte Branch.

The subject matter which the intern would be considering was extensively discussed by the A.C.O. Advisory at a meeting held at Port Hope on September 6, 1986. Some of the issues include:

- What will be the future demands on the A.C.O. and how may it retain a leadership role in conservation?
- How does the A.C.O. fit into the overall conservation picture, specifically with regard to what other similar organizations are doing?
- What expertise does the A.C.O. have?
- Where is the A.C.O. most effective?
- Where is the A.C.O. ineffective?
- What perception does the public have of the A.C.O.?
- How may the A.C.O. improve its presence and become better known?
- How may the A.C.O. enlarge its membership and establish new branches, especially in Eastern Ontario?
- How may the A.C.O. assist the L.A.C.A.C.s?
- How may the A.C.O. retain and strengthen its independence?
- What improvements can be made in the operation of the A.C.O.?
- How can the A.C.O. raise its visibility with municipalities?
- What source of funding should the A.C.O. establish to expand its activities?
- Does the A.C.O. need to expand its staff at the Ontario Council level, similar to the Ontario Historical Society?
- What new activities should the A.C.O. be promoting?
- What changes, if any, should be made to the "Acorn" magazine?
- What are the goals and objectives of the A.C.O.?

These are searching but relevant questions that will be addressed by the Program Development Committee and its intern. As soon as the 8 month research period commences, the Branches will be asked to participate so that the end result will reflect the concerns and aspirations of the entire A.C.O. It is intended that the intern will commence his or her work early in 1987. The position will be advertized appropriately with a special communique sent to the Branches in this regard.

Acorn Endowment Fund

The "Acorn" magazine is published three times a year and sent to all members, as well as libraries and other institutions dedicated to the conservation of the built and natural heritage. The "Acorn" is full of news and views and is a vital link of information of, and between, the branches.

Over the past years, funding to produce the magazine has come mainly from the Ministry of Citizenship and Culture. application is made annually. Following discussion with the Ministry it has been decided that a more permanent financial base would be the setting-up of an Endowment Fund. The interest from this fund would then be used exclusively to produce the "Acorn".

We have applied to the Ministry for a grant of \$80,000.00 towards an Endowment Fund of \$100,000.00. The remaining \$20,000.00 is to be raised through the A.C.O.

Fund raising has proceeded and I am pleased to report that \$10,500.00 has already been raised.

I believe this is an excellent opportunity for the A.C.O. to establish a stable financial base for the "Acorn". I earnestly ask you to consider a donation as one of the following:

Benefactor	\$1,000.00 and over
Patron	\$300.00 to \$999.00
Donor	\$100.00 to \$299.00

Unless otherwise requested, your name will appear in the "Acorn" as a benefactor, patron or donor. Donations should be sent to the Architectural Conservancy of Ontario at 720 Spadina Avenue, Suite 312, Toronto, Ontario, M5S 2T9. Please make your cheque payable to the A.C.O. "Acorn" Endowment Fund.

BRANCH NEWS FROM EAST TO WEST

QUINTE REGION

Lessons Learned From Walking Tours

Walking tours have become the trademark of the Quinte Region Branch. Rather than regular monthly meetings, the Branch conducts walks on the third Sunday of each month. Our walks are extremely well attended by a faithful core and a good cross section of newcomers with each location. Rodger Greig has reported in this space on specific walks and provided head counts, so one has only to read back issues to realize the volume of people we are reaching and the success of the walks. While in no way experts, we are seasoned veterans willing to give the benefit of our experience.

Our walks stem from the philosophy that our buildings are on our streets for our education, enjoyment and use. Thus our walks follow the public footpaths and parks, the semi-private areas of cemeteries and churchyards and, where invited, across the lawns of welcoming property owners. Sometimes the histories of the buildings are well documented and the guide is able to provide a detailed account of the building's style and history. At other times, the guide describes what is presented to him with the only fore-knowledge of the building's architecture having been a preliminary walk around the route. Regardless of the circumstances, the important point is to get the people out and looking at their surroundings.

With recurring regularity, the Branch has been able to arrange a walk through one old building or another. Sometimes the proud homeowner is only too willing to offer

access to his house, even with only a day or two advance notice. At other times we are allowed into old mill buildings, barns, churches, halls and disused railway stations. For some these are opportunities to examine interior fashions, for others room arrangements and mouldings, but nothing beats the opportunity to examine the structural fabric exposed in a building undergoing renovation or demolition.

Handouts are always popular. The Branch has on occasion produced a walking tour guide to accompany the walk. The brochures contain descriptions of ten or twelve buildings with photographs and a simple location map. The guides cost little or nothing to reproduce (depending on whether one uses the services of the local copy machine dealer at 5 cents a piece or has access to an office copier at lunch time). Incidentally, the brochures sell without difficulty for a dollar a piece.

Tea, coffee and cookies at the end of the walk afford us the opportunity to sign-up new members and perhaps cultivate new executive. With a bit of pre-planning, it has been possible to solicit the support of women's church groups to provide tea and cookies. It is important that as many groups as possible be involved in the pursuit of architectural preservation.

The only problem our walks have presented is that of crowd control. The volume of people affects noise, privacy and traffic. Those people in the rear of a large group cannot hear the guide. A battery operated microphone proved inadequate for our needs and insensitive to the homeowner's

privacy. In an attempt to resolve the enmass intrusion into the neighbourhoods we visit, the Branch is experimenting with the placement of guides along the route and encouraging the group to disperse. In this way, small groups can walk along routes of their choosing at various speeds causing little disturbance along the streets. Nor does the guide lose his voice because he was forced to raise his speaking tone to be heard by all. Thus, the privacy of individual property owner is maintained (more or less).

Advertising and a lot of hard work (generally by guide) also ensure the success of the walk. However, the popularity of our walks comes from the regularity, the quality of information, the untiring enthusiasm of our guides and because we are open to everyone: members and non-members alike. Best of all, they are free of charge!

The Relationship between ACO and LACAC

I understand that ACO head office and the province have been trying to work out a role for the ACO with respect to LACACs. (Perhaps someone in head office could write an article for ACORN on this subject). However, before the province legislates the method by which the two heritage bodies should interact I will give you an idea of things our branch has tried or is considering.

The ACO has appointed one of its members to serve as an ACO/LACAC correspondent. The role of this person is to amass minutes from the five or six LACACs functioning within our area of operation. Our correspondent then summarizes the information to be included in the branch newsletter. Generally, the newsletter is available at the walking tours. So far we have had positive results; Belleville is adopting a modified form of Trenton's architectural inventory checklist, other branches have learned of Belleville's "certificates of commendation" program.

The ACO walking tours are frequently a combination of efforts with LACACs (and historical societies). The local bodies are able to provide histories of buildings which can be interpreted by the ACO guide. As an alternative, LACAC members prove invaluable as resource people when positioned along a walking tour route. Where the LACACs provide the information and manpower, the ACO serves as a catalyst, procures advertising and prepares newspaper accounts of the event.

Our branch has discussed the need to compile a photographic record of our historic structures. Many LACACs have incomplete photographic collections, rather than duplicating their efforts a shared approach may be possible. Our branch has briefly discussed the possibility of providing funds for the purchase and processing of film by LACACs. Duplicate prints could be ordered (sometimes at little or no cost) so that each organization has a copy. The advantage of the ACO providing film and processing over that offered by the Canadian Inventory of Historic Buildings (CIHB) is that negatives rest in the local area. Thus, reprints or enlargements could be readily obtained.

Simple ideas, yes, but perhaps a system which responds closely to area needs rather than provincial directive.

QUINTE REGION

Upcoming Events

- **Jan 18** Special programme for LACACs
- **Feb 15** Heritage Day programme in conjunction with Heritage Belleville
- **Mar 15** School for the Deaf (*with Annual Meeting*)
- **Apr 19** Hillier Twp. tour
- **May 17** Yarker area tour
- **Jun 21** Cobblestone Houses of Sidney
- **Jul 19** Cressy tour
- **Aug 16** Marlbank industrial area tour
- **Sep 20** Kingston bus tour
- **Oct 18** Foxboro (*with General Mtg.*)
- **Nov 15** Bath tour

Tour of Glenora, May 18

—Rodger C. Greig, Pres.,
Quinte Region Branch.

Eighty people attended the walking tour of Glenora on Sunday, May 18. Some were visiting our area on account of the Loyalists' convention over the weekend, and the site of Van Alstine's mill has to be of importance to any U.E. The threatened rain held off, and the warm sun, beautiful views, and interesting old buildings combined with the intoxicating scent of lilacs to make everyone a little giddy with delight.

Glenora, or the Stone Mills as it was called, with its mysterious lake above, has always been considered a fascinating place. Mariel Jenkins embodied an Indian legend in her poem "Lake on the Mountain" long ago: you can read a copy at the County Archives. Wallace Havelock Robb wrote a poem too, and he was moved to give his beloved bronze bell from Abbey Dawn to adorn this lovely spot: it is now displayed in front of the church atop the cliff.

This tour was the latest in the Architectural Conservancy's series, on the third Sunday of each month, covering the Quinte region. Next month's will be in and depend heavily on the enthusiastic generosity of owners who show off their property just this once.

In conducting these tours, we feel we are following in the footsteps of the late Ann Farwell. She used to buzz about the countryside in her VW Beetle, admiring the old houses, getting people interested in them, and introducing enthusiasts to other people of like mind. Ann did a great deal to promote the County. The library in Milford is named in her honour, and many people remember her with affection. We were pleased to make the acquaintance on Sunday of Michelle Harney, whose father owns the old Van Alstine mill at Glenora. The Harneys were dear friends of Ann, and are lovers of the old mill building.

Miss Harney showed us through the stone mill. The central, four-storey section may well date to 1806. (Van

Alstine's first mill building had been at the top of the cliff). It retains its handsome wooden pillars supporting each floor, just like the mill at Lonsdale, but the early machinery is long gone. Various additions and changes have been made, and the building was even used as a chicken house. The Harneys will make a studio in it, and part will be available for concerts or theatrical productions - in fact, there were some performances in Bicentennial Year.

The mill house, just beyond the mill, is also of stone, its back wall distorted by the pressure of detritus from the cliff above. This house must be about the same age as the mill itself. One imagines John A. Macdonald spending at least some summers there as a boy when his father ran the mill. Later it got a wooden third storey and attic, and a balcony even later, and it was the Glen House Hotel. A photograph of about the turn of the century shows it with a lot of summer visitors standing about, a couple of lamps on posts each side, and boats tied up in front. Ann and Michael Gordon now make it their home. The house is tiny, and they think of reinstalling a third storey and pitched roof, though it is wholly delightful even in its truncated form. Stuccoed over as it is, and showing no roof, it forms a good example of Inadvertent Regency Style.

We did not go into the Fish Hatchery, as the building is under repair. The Government of Ontario is to be congratulated for the way they have maintained the buildings: new window sash repeat the form of the old, and a very large shed was recently built, very carefully, with its roof sloping in such a way that you don't even notice it from the ferry. I happen to know that the architect took special pains to respect the look of the place. The concrete block addition is unsightly, it is true (who ever saw concrete block that was not?) but it was put there long before the time of the Hatchery.

We climbed the old road up the escarpment, not so very long out of use either, as several people remember driving up and down it. The Greek Revival house immediately at the top was likely built by the Wilson family in the late 1840's. They bought most of Glenora at that time and built the big and handsome new stone mill to manufacture their Little Giant water turbines. See in the current County Magazine Gordon Crouse's article about Stewart Wilson and his enterprising family. Charles Stewart Wilson's house on Mary St. in Picton (burned in the 1940's) once dwarfed the United Church next door.

The tall brick house at Glenora was built in 1892 for James Wilson. It has been chopped about to serve as a hotel more recently, but Vivian Michaluk, who runs the resort now, thinks of renovating this house to live in. She and her mother kindly showed us through, and we all thought it an enviable family home. As Tom Cruickshank notes in *THE SETTLER'S DREAM*, it is odd that this quite grand house with its extra-wide bay windows doesn't look at the main view. You and I, planning to build up there in sight of the grandest view imaginable, would think in terms of picture windows looking out over Adolphus Reach. But maybe if we lived there we would tire of such a demanding panorama,

and favour something more cosy and protective. The earlier, Greek Revival, house next door (most recently used as a dance hall or restaurant) actually did face the Reach: Belden's Atlas of 1878 shows its entrance and garden on that front. (You can still see the outlines of the garden from the upper windows of the brick house). But, strangely, the brick house is a citified house. It once had a verandah and fence and trees along the side facing the street, like any house in town. You could steal a glimpse of the Reach from the kitchen or the back bedrooms, if you wanted to.

What does one build on a commanding situation like the escarpment at Lake on the Mountain? Make no mistake about it: whatever is done on this site is crucially important to the County, to the province, and to the nation. Glenora is the entrance to the County, and the traveller coming over on the ferry, in particular, knows he is approaching a very special place. For this is one of those magical spots whose beauty strikes the mind and heart of every passer-by and whose history goes back to our very beginnings. A ranch style house is inappropriate, though the ones that are built there do mostly have the virtue of being inconspicuous. A medieval castle or baroque monastery of the European pattern would look grand. The cement plant would have looked impressive on this spot (it looks splendid on its present location) but might take away a little from those smaller but handsome monuments to private enterprise, the stone mill buildings below. The church that has been on the hill-top for 110 years is appropriate and pleasing, but forms only a pin-prick on the skyline.

By coincidence, a student brought to me at the Archives last week a copy of the plans of a summer hotel, drawn up in 1892 by William Newlands for one of the Wilsons. These drawings are in the Queen's University Archives at Kingston. (Newlands was the architect of Claramount at 97 Bridge St. in Picton, and the Bedell/Ward house at 27 Centre St.). The plans said Lake on the Mountain, but we have never seen any photograph of this spreading, three-storey building, in the American shingle style, with arching verandahs all round and a lookout on top. What does anyone know of this? Was it ever built? It might have looked fine on top of the cliff.

Mrs. Michaluk is to be congratulated for her restoration of the front of the little stone store building (built about 1870) following its encounter with a snow-plow. It looks very good indeed. Now maybe she will be able to apply her abilities to the Greek-Revival house. It was evidently one of those "temple style" houses that were once prevalent in Demorestville, something like a small Greek temple with a wing each side. This building is in a sorry state after use as a dance hall and the collapse of its wings, but there are some upstairs windows - casements with margin lights - remaining, and other details, that show what a gem it can be if sympathetically restored, and Vivian, with her experience as director of the Ameliasburgh Museum, is the person to carry this through.

We understand from Mr. Teskey that when he first came to serve Glenora's United Church in the early 1940's the building had actually been abandoned and was in disrepair.

It is now exceedingly comfortable inside, but one is shocked to find that it has so-called "panelling" like so many recreation rooms and township halls, and that the ceiling has been lowered - presumably before the day when ceiling fans made this less necessary for economical heating. The windows are the lovely, dignified sort with a heavy central mullion. The tracery in the one over the door is particularly nice.

The group walked through the summer heat down the old public road again, to finish its tour at Jessie Batt's impressive red cupola'd barn. This barn went with the old white-painted hotel, which may have been built by Eliphalet Adams as early as 1807. Adams came from New Hampshire, and his hotel (there is an old photograph) certainly resembled New Hampshire houses of that very period, raw-boned and squarish, with a great central brick chimney and a nine-window front. The chimney is gone now, and no detail looks at all early, but the proportions are there still, and the window arrangement.. The massive barn with its attached buildings forms a quadrangle, in part of which has been fashioned Mrs. Batt's convenient little dwelling. Sliding open the huge door that faces the quadrangle, we had our tea and cookies in the great cool barn, sheltered from the busy traffic of the ferry passengers, and yet right on the Loyalist Parkway itself.

Roslin Tour

We toured Roslin July 20. This was one of the Architectural Conservancy's regular third-Sunday walking tours. It coincided with an anniversary celebration at St. Paul's Anglican Church, with service in the morning and pot-luck dinner at noon, so that this was a sort of old-home day for a number of our visitors, who came from as far away as Toronto, Cobocónk, Guelph, Wellington, and Picton to look at the historic buildings of the Roslin area. The day was appallingly hot and humid, but thirty-four enthusiasts came on the walk anyway.

A little imagination is needed to see why Roslin is where it is, and what it once was. The Tweed area was being settled from the mid-1820's. For many years the cheese and other produce of Hungerford township came through Roslin, the half-way point on the macadamized road to market in Belleville. The "Shannonville Gravel" road runs to Chisholm's mills just east of Roslin, bringing traffic from that side. The number of hotels that existed at various times in the Roslin area boggles the mind.

One very fine hotel - greatly shrunken in size, for it once extended almost to the Presbyterian cemetery - is on the north-east corner at the centre of Roslin; it is now the home of Carman and Edith Bailey. There are still some nice details around the side door, but the graceful plastered doorway in the rounding corner, that once led into the hotel foyer, has recently been destroyed. Go in and see Mrs. Bailey's fine display of wedding cakes: they are worth looking at in themselves, and it would be an opportunity to see the impressive woodwork in the hall and parlour, dating from the glory days of 1831-3 when the Roslin House was built.

Mrs. Bailey has the Tweedsmuir Book too, the local history compiled by the Women's Institute. This is a good source for histories of buildings and families in the area.

One item we gleaned from the Tweedsmuir Book is that the first hotel in Roslin was in the house later occupied by Glenn Ish - on the corner across from Bailey's, now an empty space. It is said to have been operated by John Wilson. There were many John Wilsons (Roslin was once known as Wilson's Corners) and in Scottish fashion they got nicknames: we are aware of Long John and Scotch John and Brockle John, but this one was called John The Glass.

Ish's house, which old-timers will remember with its verandah directly on the street corner, and its automotive garage to the south, may well have been that early hotel building. It is pictured in Belden's Atlas of 1878 (that indispensable source for Hastings and Prince Edward history) as Hudson's Carriage Works. This impressive establishment, set up in the 1860's, employed 14 to 16 hands and turned out a hundred carriages a year. If you notice, Belden's picture proudly shows telegraph poles with wires strung across the street.

The general store, on the north-west corner, is so swathed about with aluminum or plastic siding that it has lost any character. So is the house on the south-west corner, except that the general proportions show that it was a good house of 1830's type, and some of the bold mouldings and corner blocks that frame the large front windows show that someone once cared about style. It undoubtedly had a verandah once.

The old Methodist church (now United) shows delightful touches of style. We didn't get inside, but the shallow recesses that frame the windows and the two little blind arches in the brickwork of the front gable are very appealing. The small octagonal feature on the roof, which ought to house a bell, has lost its little pinnacles and spire and been sided in.

Mrs. White kindly showed us the Presbyterian church, unprepossessing from outside but very handsome within, all finished in deep natural wood tones from the pews to the low-spreading laminated wood beams. This building was dedicated in 1972 and is the third on the site. At the very start, in the early 1830's, the congregation met in William Campbell's log house a mile south, which we were privileged to visit too.

Much has been lost from downtown Roslin, though the fine brick Presbyterian manse still stands. The hall that belonged to the Chosen Friends, just east of the corners, which had a stage on which plays were presented, was demolished in the construction of the Anglican church hall.

The East Hastings agricultural fair was held for fifty years at Roslin, alternately with Thrasher's Corners, till 1895 (from 1905 it went to be part of the Belleville fair). The fair's exhibition building was a few steps east of the corners, on the south side of the road. Shillabeer, living in the present Harold Colden house put in stalls and a henhouse and a blacksmith shop, but the upper floor remained for a long time.

Much further east is the impressive brick house built 1873-4 for John White, member of the Dominion Parliament. An earlier frame house is attached behind. White, whose gravestone is the most prominent in the Presbyterian graveyard, started as a farm labourer, married the boss's daughter, went on to build cheese factories beside his house and on lot 20 of the eighth of Tyendinaga; he had an interest in a foundry in Tweed, held top rank in the Orange Order for Ontario East, and travelled west helping John A. Macdonald build railways.

Roslin is oddly situated, being at a point where four townships come together. It may have suffered on that account. Tyendinaga was not developed at first, being Indian hunting grounds. Now the Thurlow side of Roslin is afflicted with galloping ribbon development of meaningless rows of ranch style bungalows. Roslin has never been an incorporated place, or it might have been able to plan better, and Thurlow Township has a sorry record in this regard.

We got into our cars and drove to Chisholm's mills, purchased by Chisholm from Shipman in 1857. The angled pair of iron bridges and the conglomeration of sheet-iron buildings of various ages form a highly picturesque assemblage. The rushing water is an unfailing attraction to the young: there must have been fifty swimmers and divers on this stifling hot day. Don and Irene Chisholm came to speak to us. The lumber mills - a very large operation, covering many acres - are well worth seeing. Till a fire in the 1960's they generated their own electricity, and of course still could, particularly now that the Moira River conservation Authority is able to maintain a year-round flow.

Driving again, we went around to Leslie's Road (Harrison's animal hospital was another cheese factory) to view two attractive houses. The first is now owned by the W.G. Stevensons, who have built up the farm and gardens to a high pitch of perfection. Their stone house was evidently built by Emersons soon after 1836. The family later operated a commercial bakery - the separate building with remains of big brick oven is in the hillside behind. Ken Sharpe, a former owner, was interested in antiques, but the present owners, who graciously showed our group through, have carried the restoration much further, without losing the feeling of a tiny farmhouse.

We drove up the lane opposite and viewed the William Campbell house, and Mr. David Rice spoke to us about his restorations. This is a log house, built in the side of the hill in the early 1830's. Campbell and his brother bought stoves in Montreal in 1832 on their way out, and the big stove that once was in this house, heating two rooms through an opening in a wall, was famous: it even got a prize in 1927 from the Gurney Stove Co. as being the earliest surviving in the County. Stoves were indeed coming into fashion in the 1830's, and it is odd that the Campbell house has an enormous fireplace too, of beautifully cut stone. Maybe it was a sentimental feature, recalling the old country, and I can imagine a Scottish stone mason building it in return for his board one winter. Not such a fantastic idea either, for there is

an Ackerman drawing of this house that is supposed to have been done in return for board, about 1860. When they first arrived, William's wife Isabella said, "Now William I'll gang na further wi' ye. Here will we bide." And they did. It was called Woodbine Cottage, from a massive honeysuckle planted to the east side, and the Campbell clan in America celebrated their centennial here in 1932.

The clapboards (covered with insulbrick more recently) are now stripped off to reveal the original massive logs, unweathered since the very beginning. Apart from a v-shaped jointing in the sills, the logs are simply flattened a little to lap at the corners, and were evidently never meant to be seen. The Rices plan to build a spreading verandah on the south, a thing the Campbells would have approved of. An early frame building a few feet from the house, now a drive shed, is said to have been used to hear early court cases, and we know the Presbyterians of Roslin first met at this house.

Alex and Roberta Fisk not only welcomed our group into their schoolhouse home, but they saved our lives with lemonade. Sitting in their comfortable living room we noted the original school windows, the old matchboard ceiling, and the step in the floor representing the concrete base where the big old stove sat. Many of the visitors remembered going to school here. The Fisks have swayed in the wind in earlier days. It got covered with brick; then the brick was removed after the turn of the century. Now white, it was always painted red when it was a school.

St. Paul's Anglican Church, across the road from the school, was built about 1845. Originally the simplest of boxy buildings, though we presume it always had Gothic windows, it later got an entrance porch with tower, making it, with its white paling fence in front and its situation on the side of the hill, the quintessential country church. The little sanctuary and microscopic vestry and matching closet on the other side were added within the original square building, as can be noted from an inspection of the attic. Ted Wilson, for many years a devoted warden of the church, has climbed through the attic, and was able to speak to us about what he has found. Eight upright bents or H shaped frames of rock elm and tamarack form the main frame. The ceiling, now hidden with modern tiles, was originally coved at the edges, it seems. The frame of the tower is hooked well over the first two frames of the main structure, but some of its pine timbers had rotted before the recent restoration. The congregation, more credit to them, paid for the expensive repairs to the tower and steeple themselves. We note some plastic or aluminum siding at the front - but have to say that it is by no means so awful on a bold and simple building like this as it generally is on a house; at least, no ornaments or trim have been sacrificed to put it on.

The church hall, formed within the frame of the old driveshed, was spacious and cool, a perfect place for our group to have its tea and cookies and end the tour.

Cherry Valley Tour

Eighty-one people participated in the A C O's regular third-Sunday Architectural Walking Tour August 17, this

one covering part of the hamlet of Cherry Valley and three houses out towards Point Petre.

Cherry Valley owes its qualities mainly to the agreeable, public-spirited and active people that live there. The Athol Day celebrations that went on even as we toured attest to that.

But it's partly geographic too: the narrow hillside configuration, and the bend and dip in the road, give it a sense of an enclosed and compact place. In fact, though former industries such as tannery, cheese factory, canning factory, dairy, hotels, blacksmith shops, saw or grist mills are now lacking, the post office, two general stores, school, ball-diamond, church, and town hall are actually all very close together, so that if you are not seeking employment outside of those facilities you can live comfortably without a car, meeting neighbours and transacting daily business on foot.

This idyllic situation is, of course, threatened by "ribbon development" of houses along the approaches in every direction, so that unless planning policies are carefully implemented we shall eventually see a continuous "slurb" all the way to Picton. But, for now, Cherry Valley maintains its character.

Visually, though, the Valley is not the classy place it was twenty years ago. It seemed for a while as if every one had agreed that white was the colour to paint the houses that are close to the street. With the avenue of well-grown trees and the uniformity of white paint, the effect to a visitor was quite entrancing. It was something like the very best of New England towns where only very rich people can afford to live but they choose to retain the modest village look. How Cherry Valley achieved this, I don't know, but classy is definitely the word.

There were, indeed, two notable exceptions.

Old-timers will remember the weathered grey house in the hollow just beyond the bridge, with the stout old blacksmith (his name was Smith, even) sitting in his armchair in the shade of a spreading willow tree as mighty as he. No painter could have composed a more satisfactory picture, with the bend in the road and the arched stone bridge over the brook as background. And the shadowy unpainted grey of the house was ideal.

The other exception was the big house across from the hall. It looks perfectly splendid in pale yellow with white trim and silver roof. But it ought to have been taken as the "exception that tests the rule" rather than as a precedent for all sorts of other colours. The Valley has definitely lost class with the advent of deep brown, deep green, deep red, deep cream paint. It may be a product of the "me" generation: the emphasis on "me" that belies the public spirit shown in the nicely tended front gardens.

Cherry Valley has two stores, never did have much more in the way of shopping. The north end was formerly more important, and had a store that later got turned into an

unsightly tenement and burned down 20 years ago. There once was a telegraph office, and even a bank that opened one day a week, and the post office has been in many locations over the years. All this and much more can be read in that magnificent book *ATHOL, STORIES OF A TOWNSHIP*, edited by Phil Dodds in 1979 with contributions by a host of researchers and reminiscers. It was a really great outcome for a local New Horizons programme.

What can I say of the store? Whatever one does to the visible parts of one's property is a public statement like a stage play or a novel or an exhibition of paintings. What statement can we read in its recent transformation?

With the decline of practically every industry in the County, and tourism being one of our few desperate remaining hopes, it behooves us to capitalize on the qualities that make our County special and different from what a visitor might find in other places.

The store I am speaking of has had the post office for over forty years. It was built just about 1900, with only a modicum of genteel trimming in the manner of the day, nothing really pretentious. The store started as one storey and got extended up and along at different times, its gawky outline forming a hospitable and picturesque focal point to the town.

What indeed could be more important to The Valley than the upstanding form of Fennel's, now Crane's, store, with its brightly-lit canopy and the nice hot stove inside amidst all the groceries (and probably a neighbour standing there warming his hands): what more welcoming sight when one has driven miles through snow and wind or fog and wet?

The store has always been maintained to a pitch of cleanliness, and though the miscellaneous collection of different sidings on its façade formed a veritable museum of architectural history the general effect was always beautifully unified under a coat of white paint. The trim of dark green and the barn-red screen door completed a perfect ensemble.

Here one lapses into the past tense, for the Packing Crate Syndrome that has recently begun to infect Picton has spread even to our perfect, inimitable, and irreplaceable country store. We somehow escaped the Barn-Board-And-Used-Brick Syndrome, and (so far) have not been treated to the Bomb Shelter Look or the Split Concrete Style as Picton has. But now the old collection of white-painted tin imitations of brick and stone has been covered with trendy rough-sawn natural board and batten. Why does it have to look like the Wild West? It looked like itself, inoffensive and interesting, and nothing in the world ever looked better.

Ironic, that I should be arguing for artificial materials in preference to "natural" ones. A store-front is no place for "natural" materials which, however, might be handsome in a garden wall or a cabin in the woods.

There's much more to say about Cherry Valley: our Tour considered the famous but fast-disappearing trees, pondered the value of the very most important building in town - the only one featured on a certain TV show - visited the well-

loved and comfortable church and the beautiful but deprived graveyard, and got to look inside three notable houses out towards Point Petre.

Our Architectural Tour of Cherry Valley on August 17 commenced with the United Church, graciously shown to us by Mrs. Mary Fennell. Though the building was put up in the early 1860's, the tower is manifestly a later addition. The style of the tower and of the details of the gallery front and the pews suggest a massive renovation campaign along towards 1880. Mrs. Fennell was able to tell us about many of the donations and improvements that have been made over the years, and our general feeling was that the church is obviously a cherished centre of many people's lives. We were interested, too, to learn that it contains mementoes of the Salmon Point and Point Petre churches, both of which have now been closed or demolished.

We went into the enormous graveyard: Cherry Valley's most flourishing industry at present, one supposes. It has a few gratefully shady avenues, and its situation on a knoll gives it a feeling of some isolation. Although it was not laid out on the picturesque curving lines that were fashionable when Glenwood in Picton was begun in the early 1870's, there is a section of earlier graves planted on an angle to the rest, and this is where we went to view the markers of the Scott family, builders of two of the houses we were to visit later on the Tour.

I, for one, was appalled to see how acid rain or something has eroded some of the Scott monuments. They are scarcely legible. Later granite stones appear crisp and new, but the marble evidently should be replaced. I know a graveyard where the caretaker once painted all the stones with silver paint, a shocking sight. People made a bee and came and washed it all off. But it might have helped save the marble that present-day pollution erodes so dreadfully.

Another type of erosion has been taking place in Cherry Valley's cemetery. The big maple tree just forward of the church was recently cut down. Now, this tree was always the first in town to show colour in the fall. Moreover, we have often driven north of Lindsay in early October expecting to see fine colour and realized that some of the very finest was right here along The Valley's main street and particularly in this tree.

And the graveyard has recently lost its fences. I never saw the ornamental one that stood between the township hall and the church (though I understand it is still extant somewhere), but I have often admired the plain and substantial modern iron one, recently removed, that bounded part of the side of the graveyard across from the school. Decency, it might be thought, requires a graveyard to be fenced. This one certainly looks neglected without a fence, the gravestones (as it were) spilling out into the street. True, there are not the animals nowadays that formerly had to be fenced in or fenced out, but proper graveyards used to feature particularly splendid fences and gateways.

In fact, as old-timers will recollect, all houses and public

buildings once had fences too, generally of a style to accord with the architecture and lend importance to the property. Many disappeared for scrap iron during the war effort, or for lack of manpower to maintain them, and perhaps others have been let go because they interfered with snow removal or the parking of cars. Our streetscapes are the poorer without them. Several front gardens in Cherry Valley have recently acquired rather timid bits of fence, and it is good to see the fashion returning.

I mentioned earlier that on our tour we looked at the most important building in Cherry Valley, the only one featured on a certain TV programme, by which I mean that show about ghosts in Dan Nielsen's house. This particular building (and the TV camera played on it long and lovingly) stands right at the bend in the road across and down a little from the store: it is central to your gaze whichever way you go through town. The building is just a plain shed, vertically boarded; it used to be better maintained than at the moment, and was till recently painted a handsome and very suitable dark "barn red" colour. As humble a building as you could imagine. But, pictorially speaking, it is at a focal point. And, moreover, some trick of the ground levels makes the yard beside it resemble a theatre stage, where every item or every action takes on a magnified, magical importance. If someone opens the shed door, or bends over to pick up a stick, or leaves a child's bike or a bin of rubbish about, this has the impact of a billboard in The Valley's limited environment.

The Valley, as I say, is endlessly pleasing because of the bends and dips in the road. Up past the Dairy Bar, the house where Tom Bowerman M.L.A. used to live is on a curve too, and central to your attention as you come up the hill. The roof was once a jolly fire-engine red, making a welcome accent in the streetscape. More recently, the Dairy Bar's Petro Canada sign, of the very same red, usurped the centre of attention. It was just as well that the roof of Bowerman's house got changed about the same time to dark grey, not to have too many points of interest.

Now the Dairy Bar, which I believe is about to open anew as a restaurant, has lost its PetroCanada sign and acquired a much improved pitched roof, of the same delightful red once again that Bowerman had used next door.



Scott/Malseed House, Point Petre.

Photo by Lou Somers

Malseeds have not made any changes since taking over from Rushbys, who put endless effort into stripping the massive and handsome Grecian interior trim and building a stone sunporch, walkways, etc. to harmonize with the stone of the building's back. It is amusing to look at houses and judge which was more expensive or more fashionable, brick or stone. Here the public sides of the house are brick, and the utilitarian private back is of stone, but people today are apt to be more impressed with stone and wish that their whole house was of that.

It's fun to see how builders have managed upstairs windows when the kitchen or shed is built on the end of the house: there is seldom room for a full upright window sash, and sometimes the sash is set cornerwise (this is seen towards the Connecticut River valley in Vermont, and here in Prince Edward: do you know of any other places?) and sometimes the sill is angled amazingly to fit, as here. There are other variations, such as at the Waring/Gilmore/Amos house on the Ridge Rd., where the windows are cut by the shed roof.



Starks/Henry House, Point Petre.

Photo by Lou Somers

Returning from Malseeds' we passed three other houses of the same spreading cottage form, all likely built within about three years: the exceedingly splendid Johnson/Hill house, of stone, on a curve of the road, with enormous stone drive-through shed attached behind and extra side-lighted and transomed front door at the end; the very similar McConnell house just across from it, much smaller and built in wood; and the Scott/McKibbon/Creasy house, built by old Scott's son William, of stone, badly disguised by unfortunate appendages front and left.

We stopped at the Starks/Henry house, built in the same cottage style with wide front gable, but not till about 1865. Fred and Helen Henry hospitably allowed us to walk through and see how they are getting on with their renovation. One could not help being charmed with the harmony of honey-coloured floors and woodwork in the sunlight, seen against freshly plastered new white walls. Of course, though he used only the best knot-free lumber, the builder did not

expect his woodwork to be stripped bare and appreciated with only a light satiny finish; he will have painted and grained it to look much fancier.

In fact, there must have been a would-be artist on the job: Henrys were able to point out how the curlicues on the stair stringer were painted in alternating stripes of a Christmassy bright and green. And we recall seeing, before Henrys' time, that the little room in the front gable once had its floor painted in small marble squares ("I dreamt that I dwelt in marble halls") and its walls marked off like ashlar blocks of stone. The doorpost of this little room discovered by Fred Henry in a new position at the cellar stairway, was marked in pencil "Granny's Room". Did Granny encourage some artistic youngster, dead now these hundred years, to do this decorating for her?

Henrys' house is built of coursed rubble stone. Some of our visitors pointed out that the stones are stippled on the face, just the stones you see and not those to be hidden by the verandah roof. Our researches indicate that the face of a building stone might be roughly levelled with a "boasting" chisel, which sometimes is made with claws (or rather, teeth), and such effects might usually be called "boasting". These particular marks look to have been done after the walls were built.

Such a stippling or claw-marking might have been done the better to hold stucco. After all, this type of house is an outgrowth of the Regency Cottage style, popular in the 1830's and 1840's, when the stone would have been plastered over - as Moodie Cottage in Belleville certainly was. But Henrys' house is just a bit later, when the rough stone look was in fashion. I'd be interested to know if there is any evidence that it was ever stuccoed, but I would guess it was never meant to be. So the stippled effect must be presumed to be purely decorative, maybe on a par with the stripey red and green and the marble-ized floor.

Mr. Henry, at great expense and with the most painstaking care, is reconstructing the L-shaped verandah around the front and east side, from marks on the building and from an old photograph that gives details of the gingerbread. We are delighted to see verandahs coming back into style. The cry used to be, "Rip it off: it's hard to paint", or "It darkens my living room: knock it down".

Most houses from the 1830's on had verandahs. Mine, the nine-window-front Loyalist style of house, is earlier, was designed without verandahs, and never had them, though I've struggled with the problem of how to shelter the doors. The verandah was a tropical feature, likely derived from houses in India or some other hot part of the British Empire. Remember that a lot of our settlers had served in such foreign parts. It made a very welcome place for a woman to take her exercise in wet or muddy weather or for the whole family to sit when the rooms indoors were too hot in our Canadian summer. And it helped shade the carpets and draperies of the Victorian parlour, many of which would fade beyond all recognition in the direct sunlight.

Returning from Henrys' I neglected to call attention to Gladys Beaumont's front porch, which she has recently had reconstructed by Bill Bailey according to an old photograph. All honour to Mrs. Beaumont, and may this work serve as a good example to others. It looks fine. This is another Scott house, of many years later, tall and substantial, of brick like the original John Scott's house.

We ended our tour at the original John Scott's house, where we ourselves live, and which I think might have been built about 1823 though I have no direct evidence. It looks bigger than it actually is, because of the way it sits on its hill. This modest rise of ground gives an opportunity for the split-level effect that had been in vogue for a quarter-century, the basement kitchen opening out on the level at the one end. There are some tantalizing hints that old John Scott (born 1757) may have been associated with John Walden Meyers, who built "the first brick house in Upper Canada" in Belleville in the 1790's; if so, Scott may have figured he could do as well, for this house looks almost like Meyers', judged from the dim old photograph which is all that remains for us to see.

We don't know the arrangement of rooms in Meyers' house, but Scott's was almost perfectly symmetrical (as his façades were, too), with a square front room, with fireplace, each side on each floor and two little square "slip-rooms" behind each. That would have given nine sliprooms, counting the little hall bedroom at center front, except that the south chamber was undivided - unfinished, indeed, for many years at first - and probably was meant to remain all one big room.

Trim of the house was dark blue, probably an impure Prussian Blue, which was readily available. Interior trim of the left-hand room and the kitchen below was the same, as was most of the center hall. The room on the right was grained mahogany. Baseboards were black. Woodwork was quite slim and delicate, in marked contrast to the heavy Grecian styling of those c. 1860 houses which we had just been looking at, of the next generation.

Black baseboards and blue woodwork suggest something Dutch or Pennsylvania Dutch, and (sure enough) Scott is supposed to have spent some time in the Albany area before coming to Canada. He bought the land his house is on in 1809. We went once to look around in New York State, to see what houses he might have known there. Half-way between Cherry Valley and Milford, New York, we noticed a house like ours. We visited one very much like it, dated 1804, at Schoharie, N. Y., which even had a basement kitchen like ours.

It is interesting to compare Macaulay House, built only seven years later, with our Scott house, two feet shorter in length, and a great deal less in depth. Macaulay's originally had the enormous fireplaces we still have, but everything else is more patrician, down to the ivory coloured woodwork. Our Scott house was distinctly a farm house, though a rather impressive one.

The tour finished with tea and cookies in the old basement

kitchen, whose fireplace and mantel served as the architect's model for some at Upper Canada Village. This kitchen was abandoned (no doubt) about 1830 when the family got a stove and moved upstairs, but it is now in constant use as the most comfortable room winter and summer.

PORT HOPE

Annual Barbecue

Thirty members and friends of the Port Hope Branch attended the annual barbecue held at the home of Bob and Nancy Fair in their most attractive garden. The garden which overlooks Dr. and Mrs. E.A. Hunt's pond contributed much to this convivial and happy event. A new fillip in the form of a draw for a bottle of liqueur added to the fun. The draw was won by Barbara Jones.

CN Station

The finishing touch to the recently restored CN Station will be the affixing of a bronze plaque to an interior wall. The plaque will bear the names of those groups and individuals who were involved in the preservation of the station. The completed project, once again, bears witness to the importance of the ACO to Port Hope.

Jane Staunton

When Jane Staunton and her family recently moved to Winnipeg, a very large gap was left on our Board. Jane had involved herself energetically in both the ACO and LACAC. Most recently she, along with other LACAC members, compiled an immense amount of documentation to support the proposed Heritage Conservation District. A farewell presentation of a copy of **Rogues Hollow** was made to Jane by our Branch. A dedicated worker, and friend to all of us, Jane will be very much missed.

Peter John Stokes

Peter Stokes of Niagara-on-the-lake, who has been much involved with restoration projects in Port Hope and elsewhere, has received the Gabrielle Léger Award. The award, presented for outstanding achievement in the field of architectural restoration, is one of Canada's most prestigious awards.

Local Heritage Fund

The most exciting news of the past three months is the acceptance of our application for monies to our Local Heritage Fund by the Ministry of Citizenship and Culture. By gathering together \$25,000.00 of our own money, we were granted an additional \$50,000 to realize a total of \$75,000 for the Port Hope Heritage Fund.

Guidelines governing the use of the funds had been set up previously by a committee, and were approved at the annual general meeting for 1983-84. Eligibility for funding requires that a property be designated under the Ontario Heritage Act, or be considered by LACAC to be an appropriate property for designation. Special thanks are due to A.K. Sculthorpe and House Tour Committees, both past and present, for helping to raise the necessary cash to put forward.

Façade Study

The town council passed a by-law endorsing the Façade Study of the proposed Heritage Conservation District, and LACAC is pursuing this programme with Susan Walker as Chairman of the Sub-Committee. Although the Town has endorsed the program, it has no funds to contribute. The Ministry of Housing, under whose auspices this programme is organized, will fund half the expense. As some funds are expected to come from Port Hope, the executive of the ACO has voted to give up to \$10,000.00 for this project. This money has been given to the ACO by Henrietta S. Thomas who spent many summers in Port Hope and realizes the value of our main street.

Mini House Tour

Following closely on the heels of the Oct. 4th ACO House Tour, a mini house tour will be held on Oct. 6th. The latter tour has been organized to accommodate the wives and friends of attendants at the Annual Conference of the Municipal Electric Association, District 1, which Port Hope Hydro is hosting. Marion Garland and A.K. Sculthorpe will take two buses for a two-hour tour which will include three houses. Approximately 100 people are expected for this tour which will help to fill the coffers of our local Branch.

Heritage Trust Fund

The Port Hope Branch of ACO has agreed to support the Provincial Council in its quest to set up a provincial fund from which local branches could borrow. Each ACO member is being asked to contribute \$10.00 towards the \$1,000.00 we have pledged to the ACO Provincial Council.

Around the town

The former Bank of Upper Canada (the City Dairy building of more recent times on John Street,) has been newly renovated, and has opened its doors as a first-class restaurant named The Carlyle. It is hoped that it will be well supported by local residents and out-of-towners alike, since it is a splendid way of showing off one of our designated commercial buildings. The Owl and the Pussycat shop on Walton Street has opened a new tea room on the premises.

Rod Stewart is in the process of restoring the Carriage-Way building, half way up Walton Street. This building was gutted by fire earlier in the year.

TORONTO REGION

As Alec Keefer, our new president, stated in his President's Message in our August newsletter, "we have a very full calendar of events this season".

On Saturday, August 23rd, following a walking tour of the entire Yonge, Shuter, Victoria, Queen block, there was a guided tour of Massey Hall. It was built on Shuter Street, from 1889 to 1894. The architects were S. R. Badgley and G. M. Millen. The group climbed to the rafters to rediscover the long obscured stained glass windows in the clerestory, and prowled through the private preserves and secret places backstage. Host was the building superintendant, Mr. Bill

Cousintine, who has led the preservation battle over Eaton's Round Room and Auditorium.

In September there are two special events. The first, on September 10th, will launch the B. Napier Simpson Jr. Memorial Lecture Series. Every year at this time we will invite an authority in some special field of architectural reconstruction to address our organization. This annual event will, we hope, seem an appropriate lasting commemoration to a leader in the field of architectural preservation. This year, Mr. Jack Dawson, the prominent British consulting engineer and life member of the National Trust, will deliver an illustrated lecture at Hydro Auditorium, where all of our meetings, unless otherwise noted, are held. Mr. Dawson has a special interest in projects of historical restoration and preservation. In Britain he has worked on Bodiam Castle, built 1835; Sutton Place, built 1520; St. Anne's Church, built 1750; and the Porter Tun Room, built 1784. His Canadian experience includes Port Hope Railway Station, the Koffler Centre (former Central Reference Library) and St. Thomas Church, St. Thomas, Ontario. Mr. Dawson is Managing Director of Hockley and Dawson, Guilford, England and is also a consultant to the firm of Alan Zeegen Associates Ltd., Toronto.

Our second very special event is **Remembering Eric Arthur**. On September 24th, at 8:00 p.m. in West Hall, University College, University of Toronto, the Conservancy will host an evening devoted to the varied aspects of the life and career of Mr. Eric Arthur, our founder. A series of short presentations will be made by individuals best able to assess Mr. Arthur's contributions to the community as educator, raconteur, lobbyist, character, dynamo, and of course, architect. This event is timed to coincide with the publication by U. of T. Press of the 3rd edition of Mr. Arthur's book **No Mean City**, with revisions by Mr. Stephen Otto. The Architectural Conservancy would not have attempted to stage this event without the enthusiastic support of Mr. Paul Arthur who is Eric's son, and Mr. Stephen Otto. A reception will follow in the Croft Chapter House.

Adele Freedman, well-known and respected for her architectural columns in the Globe and Mail, will, on Wednesday, October 15th, present a lecture on architect Peter Dickinson, recognized by many for his work on the Park Plaza Hotel.

On November 20th, we salute Norfolk County architecture with an illustrated lecture on Pre-Confederation buildings. Based on an inventory undertaken by the University Women's Club of Norfolk, a book **Heritage Buildings of Norfolk** was published in 1985. Speakers will be Hylda Howes, editor of the book, and Virginia Harker who was involved with the research as well as heading the committee that catalogued all the material.

Current Preservation Issues

Fort York

The Metro Toronto Government's Department of Roads and Traffic has been undertaking a feasibility study of the

interchange connecting Front Street with the Gardiner Expressway. A series of five alternative routes have been plotted, all of which directly impact on the designated Heritage District of Fort York. Fort York was saved from the Department of Roads in the 1950's when the Gardiner Expressway was originally constructed. Now it remains threatened once again only months after an announcement was made to invest \$90,000 in a thorough study of the site.

Little Trinity Church Block 399-417 King Street East

Holy Trinity Church is currently planning the redevelopment of its land on King Street East for residential use. Buildings currently threatened on this site include the early commercial buildings on the south-east corner of King and Parliament Streets, including the pre-1850 Derby Tavern and attached dwellings at No. 399. The A.C.T. temporarily delayed demolition of 300 King Street East by blocking the demolition application made to the Neighborhoods Committee meeting of July 17th.

McMaster Hall - Royal Conservancy of Music - 273 Bloor Street West

Sefri Construction International of France has decided to build a five-Star luxury hotel on the north side of Bloor Street West, across from McMaster Hall, just west of Avenue Road. The University of Toronto proposed to sell McMaster Hall as a Hotel site, but "faced stiff opposition from faculty members and preservationists" (Toronto Star, 6 July, 1986). Our thanks go to John Stanley a former Executive member who represented the A.C.T. on various meetings over the issue.

Eaton's College Street Auditorium and Round Room Restaurant, 444 Yonge Street

Last but not least are two rooms enjoyed not only by countless Torontonians but as well by many visitors to Toronto. Retention of the Round Room and the Auditorium was the intention of a 1977 development agreement between the City of Toronto and the developer. The developer has since applied to alter and remove these seventh floor rooms, but the City has successfully blocked development to date, partly by including these rooms as part of the reason for designating the building under the Ontario Heritage Act. Current developments on this issue indicate that the City is losing its battle and will need to enlist strong public support for preservation. It is hoped that the following excerpts from Joan Parkhill-Baillie's **Look At the Record**, published by Mosaic Press in 1984, will arouse your interest and desire to help.

When the Eaton family opened its beautiful new store at Yonge and College Streets on October 30, 1930, the auditorium and restaurant, which were to be the showplaces of the building, were not yet completed. French interior designer Jacques Carlu, one of the outstanding exponents of the "Art Deco" style was chosen to design the seventh floor. On March 26, 1931, the 1014-seat auditorium with walls of pale gold fabricoid, bird's-eye maple panelling and lighting set between bands of ebonized wood, was officially opened.

The acoustics proved as excellent as those of Massey Hall. The opening event was a recital by soprano Florence Austral and, at the organ, young Torontonian Earnest MacMillan.

The occasion was sponsored by St. Dunstan's Chapter IODE and the season's debutantes served as ushers. For nearly 50 years events at the auditorium maintained an aura of elegance and dignity.

The contribution to the musical and operatic life of Toronto is inestimable. The Variety Series, the Concert Series, the Artists Series and the Musical Arts Series brought the great contemporary artists in concerts. When the famous stars became too expensive their places were taken by travelogues, opera performances by the Royal Conservatory Opera School and by the Salzburg Marionettes, and concerts sponsored by groups such as the Women's Musical Club which presented promising artists. The last concert to be given under the aegis of the Women's Musical Club featured I Soloisti di Zagreb on March 10, 1977.

The Auditorium, combined with the huge foyer and the Round Room Restaurant, was admirably suited to activities other than concerts, e.g. balls, festivals and exhibitions. For many years St. Clements School held its Annual Closing there, and, before permanent seating was installed, the Constance Waugh Chapter IODE presented the Frosty Frolic for secondary school students at Christmas time.

The last public event was the appearance of the Farband Jewish Review on March 26, 1977. Since then much has been said for and against retaining the theatre - the Toronto Historical Board has designated the building an historical landmark - and its fate is still undecided.

HAMILTON - NIAGARA REGION

Ambitious Goals for 1987

Creative energy abounds among new members of the 1986/87 executive committee of the Hamilton/Niagara Branch ACO. The new members have undertaken their tasks with enthusiasm. At the first meeting of the season, goals and objectives for this year were established.

Members agreed that this year's priorities must be to achieve increased visibility for the aims of the group, and to make an effort in educating the public on merits of historical preservation.

These goals are to be attained in several ways: through greater involvement in public affairs, increased media exposure, and more one to one contact with the public.

Some of the activities suggested for the new season are public lectures, architectural competitions, pamphlets, and walking tours.

Several projects are already underway:

A winter Heritage Home Restoration Workshop is being planned for February;

A letter has been distributed to Hamilton City Council members endorsing the City's possible purchase of the Bank

of Montreal building in downtown Hamilton;

Two communications are being drafted - one to Ontario Hydro regarding the fate of the power plant at Niagara Falls, and another to the Ministry of Transportation and Communication concerning the possible alterations to the historic Henley bridge along the Queen Elizabeth way near St. Catharines;

Finally, production of the newsletter has been resumed.

1986/87 Hamilton/Niagara

ACO Branch Committee Membership

Nick Terpstra - Acting President:

Ph.D. student of History at the University of Toronto

Alberta Terpstra - Secretary and Treasurer:

Freelance display artist

Elaine Somerville

Canada Post Employee and Small Business Owner

Elissa Siroonian

Graduate student of Art History, summer employee of Hamilton LACAC

Carel Kippers

Professor of Architecture at Mohawk College

Daina Doucet

Research Asst, Chedoke McMaster Hospitals

David Cumming

Ontario Council Representative; Heritage Administration Branch of the Ministry of Citizenship and Culture

David Cohen

Staff Writer/Press Officer, Canadian Centre for Occupational Health and Safety

Bank of Montreal

Conservation advocates were cheered during the summer with the decision by the Hamilton City Council to take decisive steps to ensure the preservation of the Bank of Montreal building in the city core. This grand building was designed by Kenneth Rea, the bank's corporate architect, in the classical style popular for bank architecture in the 1920's. Pilasters and a pediment frame the tall windows of the exterior while massive black marble pillars and a richly coffered ceiling create a dignified banking hall on the inside. This is a monument from the days before banks were silly little machines stuck on the side of buildings. The Bank of Montreal building joined other financial institutions at a central corner in the city's core to create Hamilton's equivalent of a financial district. Yet changes within that district threatened the banks survival until recently. The Bank of Montreal itself moved into a downtown mall two blocks away almost fifteen years ago; the building was then used for some years as the Reference Branch of the Hamilton Public Library. When the HPL got its own new building in the same mall complex, the bank was once again left vacant and under the threat of demolition. Last year's announcement by the Bank of Commerce that it would need temporary quarters while demolishing and rebuilding its own downtown

quarters gave Rea's classical monument a short reprieve, but no long term security. With vigorous lobbying by LACAC and ACO members, the city was persuaded during the summer to purchase the building upon the termination of the Bank of Commerce's lease. The politicians' action in this case was all the more enlightened as they agreed to the purchase even though a private developer expressed a willingness to buy the building. The politicians responded to conservationist's arguments that the bank needed more than a purchaser - it also needed a Heritage Easement to ensure that it can't be demolished by future developers. A civic committee has been struck to decide what to do with the city's new \$1 million dollar purchase, and the local ACO has offered to provide whatever advice may be necessary.

Henley Bridge

Monument or Bottleneck? Ministry of Transport plans to widen the Queen Elizabeth Way in St. Catharines were announced this summer and seemed to put the fate of the monumental Henley Bridge in jeopardy. Previous widenings along the route of the QEW have eliminated or stripped bare the ornamented bridges which marked Ontario's first divided highway when it was formally opened by King George VI and Queen Elizabeth in 1939 (the opening took place at the Henley Bridge). Envisioned by its designers and then-Minister of the Highways Thomas B. McQuesten as a garden parkway, it has in succeeding decades been stripped bare of its gardens and monuments and left as only one transportation artery among many. ACO members feared that the same would happen with the Henley Bridge, and so wrote to the Ministry of Transport expressing concern. The letter attracted notice of both the St. Catharines and Toronto media and the resulting publicity may have been instrumental in leading the Ministry to agree to restore the sculptural monuments to their places flanking the lanes on either end of the bridge after widening has been completed.

High Level Bridge

Still on the topic of bridges and T.B. McQuesten, the city of Hamilton has decided to restore the High Level Bridge at the North West Entrance into the city. The creation of the landscaped North West Entrance, which includes the famous Royal Botanical Rock Gardens, was spurred by T.B. McQuesten and became the subject of a national design competition in 1932. The High Level Bridge itself was designed by John Lyle to be the architectural keystone to the landscaped entrance and for decades has served as a suitable focus for this beautiful entrance into the city. The decades have taken their toll however, and when combined with changing engineering standards, it seemed that repair of the bridge might involve thorough change to its design. Last year the ACO informed city officials of the historic and architectural importance of the bridge and of its concern about possible alterations. This submission together with many others from local citizens persuaded the city to embark on a major restoration of the bridge; moves are now afoot to have it formally renamed after T.B. McQuesten when it is formally re-opened after the restoration.

Toronto Power Station

Hamilton-Niagara typewriters were also called into service this summer in the defence of the Toronto Power Station at Niagara Falls. Ontario Hydro, in a lapse of institutional memory and in the absence of institutional imagination, had proposed a partial demolition which would leave only the facade standing -- looking, no doubt, like a cross between a tombstone and Disneyland schlock. Member David Cohen conducted the branch's response in the form of widely circulated letters; we understand that Hydro has since backed away from its bit of vandalism, but that the Power Station's fate is by no means secure.

Dundas Central School

The fate of an historic local school is also insecure, thanks again to the decisions of a local body seemingly intent on compounding past negligence with current intransigence. The Dundas Central School has been the only experience of school for generations of Dundas children since its construction in 1854. It has housed all grades with the benefit of a number of additions, and so has secured itself a place in the heart and history of the town. This local importance was apparently not significant in the eyes of the county Board of Education; maintenance was allowed to slip over the years to the point where major renovations are now necessary for the safety of the children and the security of the structure. Different degrees of renovation at different costs are possible, but the Board has chosen to highlight the highest estimates which it received for a major reworking of the building and to choose, on the basis of these estimates, to close the school and move the children to another building on the edge of town. Local parents are understandably outraged, but the local ACO is also concerned. In its letter to the Board, it has noted that the continued use of the building as a school is the best guarantee for its continued existence as a major heritage building in Dundas; remove the students and you remove the incentive for restoration/renovation. Before long, the building will be a candidate for demolition. At the time of writing, the Board has refused to move on the matter and has not indicated what its intentions are with respect to the Central School.



HERITAGE CAMBRIDGE

Riverbank Conversion

The rehabilitation of the old Pattern Works Building in Galt has long been a prime objective of Cambridge LACAC and the Riverbank Development Advisory Committee. This handsome stone structure surmounted by a belvedere was built in 1870 for pattern storage by Goldie and McCulloch Safeworks, one of Galt's leading industries in the nineteenth century, and its imposing presence on the west bank of the Grand River has been a landmark ever since.

In 1982 it looked as though the ideal use had been found. The Galt Little Theatre Company was looking for a permanent home and, with the help of a generous grant from

the Ontario Heritage Foundation, it seemed feasible to convert the Pattern Works into a theatre - restaurant - gallery complex. Such a function would generate activity on the riverbank and serve as a magnet for further redevelopment. Unfortunately, the plan came to nothing.



Goldie McCulloch's Pattern Storage Bldg.

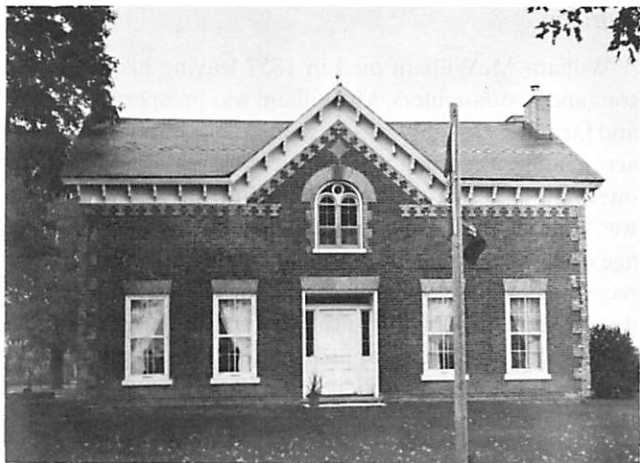
By 1985, the City had put together a Use-maintenance agreement to create additional parking for the site on adjacent Grand River Conservation Authority and City-owned lands. At this point an apartment conversion was proposed by a local developer, but once again the deal fell through and the building remained in the possession of Babcock & Wilcox Canada Limited.

In July of this year it was announced that the Pattern Works Building had been purchased by Guelph developer, John Lammer. His plan is to gut the building and put in 26 one-bedroom and six bachelor apartments at a cost of close to \$1 million. Lammer has been involved in a number of commercially successful recycling projects in Guelph, including an old machine shop on Yarmouth Street, now a restaurant and 20 units. Next in line is St. Paul's Evangelical Lutheran Church on Woolwich Street, which will be converted to office space. Lammer served as contract coordinator during the restoration of the Magnificent corner block at McDonnell and Wyndham Streets in Guelph for which Cambridge architect John Clinckett won an Ontario Renews Award for a mixed use project. A conversion of similar quality is what is hoped for with our Pattern Works Building.

BRANT COUNTY

The home of Robert and Jennifer Miss in Burford was the site of an enjoyable outing for members of the Brant County Branch, and their friends and well-wishers. The weather co-operated for a picnic on the porch and grounds, while several groups took their turn in touring the interior and exterior of the premises.

Mr. Miss convened the event and conducted the tours, assisted by Audrey Scott, executive secretary of the organization. An award for efforts in restoration was presented to Mr. Miss by Julie Kovacs organization treasurer. Mr. Alan Scott, president, assisted with refreshments. A number of children who attended the event also enjoyed the home and its grounds.



The Miss House

Photo by R. Miss



Marbleized Front Hall

Photo by R. Miss

Main features of the exterior of the structure are the Loyalist style windows in four bays at the façade of the house, the recessed door with panels on the recess, side lights and transom divided into panels, a rounded upper window with tracery and keystone, and an unusual frieze in brick relief under regularly-spaced pierced brackets. Of red brick set in Flemish bond, the building has corner quoins, voussoirs and trim, (including that on the double-breasted chimneys either side) which feature contrasting white brick which stands out, even at a distance.

Interior restoration is in progress, where much of the deeply moulded woodwork in various configurations has been stripped. Furnishings, rugs, floors with their wide pine boards have been completed in many of the rooms in a style consistent with that chosen by William McWilliams and his wife, the builders of the 1850 home. a marbleized front hall is a distinctive feature. The latter was found under layers of paint and paper.

The William McWilliam House

On November 7th, 1846, William McWilliam was granted one hundred and fifty acres of land from the Crown. Between 1846 and 1855 he contracted to have a home built for his family.

The house is Regency in style, built with squared timbers and hand made lath. Ceiling and floor joists are hand hewn timbers. The exterior of the house is red clay brick with yellow brick used as trim. The brick is laid in a flemish bond style.

The foundation below ground level is laid with fieldstone and, is approximately two feet thick. The foundation above ground level is finished with cut fieldstone for appearance.

On the main floor a central door is flanked by four large windows. On each side of the house are four windows, two on the ground floor and two on the second. These windows are double hung with six over six panes. The front gable has a window with Gothic style tracery and a rounded window head.

The windows on the second floor have aluminum storms; in the near future they will be replaced with wooden units.

There are five chimneys, one located on the rear addition, and four on the main section. Chimneys on the main section have been rebuilt along with copper flashings.

The roof on the main section is slate, and has been restored; the roof on the addition at the rear was also slate, but repalced with asphalt shingles at a later date, and will again be replaced with a black steel roof.

The rear addition is where the kitchen is located. Directly behind the kitchen was another room. This room was timber framed, with wood siding, and was used for storage or possibly as a summer kitchen. This room was removed, in order for a garage to be built; the garage was recently removed. The kitchen will be the last room to be restored.

The interior millwork or mouldings in the two front rooms, foyer and second floor are different in appearance. The millwork in the house is pine and originally was painted to simulate more sophisticated woods. The parlour to the left of the front foyer still retains the original finish. The millwork in the front room to the right of the foyer, hall and upper landing was painted white, it is now stripped, and will be left natural.

The floors are tongue and groove pine planks, and at one time were grained, similar to the millwork in the front

parlour. Unfortunately the floors had to be stripped, but will be painted. The floors in the two front rooms are now finished.

The ceilings in the two front rooms, foyer, upper landing and centre bedroom on the second floor all have decorative plaster work, detailed cornices and medallions.

One very special feature is the paint work applied to the walls in the foyer hall and upper landing. This style of painting is called marbleizing. Wallpaper was removed, and a layer of green paint had to be scraped to reveal the marbleizing. The risers on the stairway had white paint removed, to reveal the marbleizing, and a date, 1859 was found on the bottom riser. The date 1859, is not when the house was completed, but when the painting was finished.

Since most of the rooms were wallpapered, it was suggested the decorating came at a later date.

At the turn of the century a wall between the front parlour and back bedroom was removed, and an archway was installed. This in turn made the parlour larger.

The two rooms to the left of the upstairs landing were the maids' quarters; a back stairway from the sitting room to the kitchen was removed in order for a bathroom to be built on the ground floor. These two interior changes were the only major changes made to the house.

The sources of heating were six wood stoves, one open fireplace, and one cookstove.

The cellar is located under the rear addition, and still has the original brick floor, one door leading into the house, and another leading outside into the side porch.

The side porch was originally on open porch with sloping roof and four poles for support. Years later another porch was built, but more enclosed. The porch that is on the house now, was just built. It was made from pine planks for the exterior and finished with a steel roof.

There was originally a front verandah the length of the house, in the near future another one will be built.

The lighting fixtures in this home would have been oil lamps, candle sconces and chandeliers. Kerosene did not come into use until late 1860. The lighting fixtures in this home now are reproductions, some are electrified.

Ground Floor

This home has eleven rooms, parlour to the left of the foyer, bedroom behind the parlour now used for a dining area. To the left of the foyer the original dining-room is now used as a family room. Behind this room is another bedroom, with the kitchen in the rear addition, and off the kitchen is a store room, now used as a laundry room.

Second Floor

Center bedroom, bedroom to the left of the upper landing. Off this room are two smaller rooms, one used as a sitting room or nursery, the other a walk-in closet, still retaining the original shelving and clothes hooks. Across the hallway are

the maids' quarters, now used as two separate bedrooms.

These are now furnished with rope beds with elaborately turned posts and headboards in three of the rooms. The nursery contains a trundle bed. A high backed bed, two chests and a wardrobe furnish the master bedroom. All the furnishings including the chest on the landing, are compatible with the date of the house, with the exception of one upper bedroom.

William McWilliam died in 1857 leaving his wife seven sons and five daughters. McWilliam was prosperous in timber and farming. Not only was he granted one hundred and fifty acres, but he also bought a lot of acreage making McWilliam one of the largest land owners in the Burford area. This home was built for McWilliam and his wife; his children were at the age where they had families and homes of their own. The last recording of a McWilliam is in Harley in 1875. There are no descendants of McWilliam to be found in the Burford area today. This home took approximately three years to build. The best of skilled workmen and materials were used. Over the past one hundred and thirty five years seven families have lived in this home. The Miss family is the eighth.

I sincerely hope the ninth family and future families will preserve and give this home the same respect that past generations have given it.

Robert Miss, July 1986

Note the low pediment of the façade indicating an early style: the complicated brackets; the unusual brick frieze design; the brick design on the chimneys; the front rounded and traceried window; the Loyalist (Regency in England) style door with transom and side lights; the corner quoins, the window-heads.

McWilliam	1846 - 1872
Smith	1872 - 1877
Wingrove	1877 - 1902
son	1902 - 1916
Swayze	1916 - 1928
Pottor	1928 - 1945
Brocklebank	1945 - 1951
Murray	1952 - 1983
R. Miss	1984 -

LONDON REGION

Upcoming Events

OCTOBER 7 London Public Library auditorium -8:00 p.m. "The Pleasures and Perils of Restoring a Nineteenth Century House."

Three members - Alfred Cluett, Dale Manias, and Ulla Troughton - all of whom own houses designated under the



Ontario Heritage Act, will share some of their experiences in restoring/renovating nineteenth century houses that are now their homes.

NOVEMBER 18 "Two aspects of Blackfriars Bridge: its Historic and Structural Significance and an Aesthetic Appreciation" Christopher Andrae of the Society of Industrial Archaeology, and Ted Goodden, whose stained glass windows of the bridge decorate the entrance to Centennial Hall, will speak.

In the Middlesex County Council Chamber, old Middlesex Court House. Parking available behind the building. Please enter by the south (side) door.

DECEMBER 2 London Public Library auditorium -8:00 p.m. "Problems and Solutions; Symbols of Aspiration." Nancy Tausky and Lynne DiStefano. The title and the names of the speakers give us some clues to the substance of this talk.

NORTH WATERLOO REGION

As promised in the summer issue of ACORN we will conclude our description of the three remaining houses that were on the Spring House Tour.

Hilliard-Recchia House

On May 27, we visited the Hilliard-Recchia House on William Street in Waterloo. The home is owned by Betty and Joe Recchia and is an excellent example of a late Victorian house built in 1880 by a prominent citizen of Waterloo,



Hilliard - Recchia House Waterloo, Ont.

Thomas Hilliard. The exterior displays many of the characteristics of a Victorian house: a bay window, segmentally arched windows, brackets and double front doors with stained glass windows. The exterior painting in contrasting colours of yellow and brown highlight the architectural

features to greatest advantage. The front door leads to a generous hall with a broad staircase going to the second storey. The room to the left of the hall on the first floor is the library. Behind this is a playroom filled with toys. The large family room has a tin ceiling and the only working fireplace of several in the house. At the rear, on the right, is a two-part kitchen contained in two adjoining rooms. From here one enters the spacious dining-room and living-room with its bay window at the front. The doorway between these two rooms is framed by an archway made of oak with round columns at either side. The upstairs has a large ensuite master bedroom that occupies the right side of the hall. The rooms on the left are the children's bedrooms. The rear section contains an original bathroom with all its beautiful old fixtures in place. A study is in the remaining space at the far right hand corner. The furnishings are a pleasing blend of antiques and contemporary pieces. The house is situated on a very large lot framed by mature conifers.



Shannon House, John St., Waterloo, Ont.

Shannon House

On June 3, the tour went to the home of Jean and Bill Shannon on John Street in Waterloo. The Shannon's were fortunate enough to be able to buy a home in the same block that had been occupied by Mrs Shannon's grandfather and father. The house was built about 1912 on a narrow lot with the gable facing the street. The orange-red brick is an excellent smooth quality variety that was commonly used in houses of that vintage in our area. The first floor consists of a side hall and a large living-dining room combination that had been two rooms originally. The kitchen is at the rear. The new family room is a one storey addition at the back with patio doors leading to a deck. The upstairs contains 3 bedrooms, a bathroom and a storage room. A delightful combination of country and Victorian style furniture and decorating fill every corner of the beautifully kept home.

McGough House

Heide and Peter McGough bought this house on Allen Street in Waterloo when they were married and have spent many hours refurbishing it. The frame house was built about 1870 with the gable to the street. The exterior has been painted in a beautiful combination of Williamsburg antique blue/grey in two tones. The main floor has the stairs at the left side. The living-room has a corner franklin fireplace and an archway leading to the diningroom. This room is furnished with a very lovely flat-to-the-wall cupboard and an antique table surrounded by press back chairs. The front hall leads to the kitchen which has retained its old-fashioned look with the original cupboards refinished. A few steps down from the kitchen is a generous family room converted from the former attached garage. The upstairs has three bedrooms and a bathroom with its original tub on feet. Throughout the house are lovely decorative touches and folk art designs done by Heide.

Marg Rowell



The McGough House, Allen St., Waterloo, Ont.

GENERAL CONSERVANCY NEWS

Dr. Peter John Stokes

Awarded the Gabrielle Léger Medal

It is with great pride for me to advise the A.C.O. membership that Dr. Peter John Stokes is the 1986 recipient of the Gabrielle Léger Medal awarded by Heritage Canada. Peter Stokes has been a cornerstone of the A.C.O. and its activities. He has been president of the A.C.O., is on the Council as member-at-large and the Advisory Board and is contributing editor to the "Acorn". In addition to the A.C.O. work is his tremendous contribution in architectural conservation.

For over twenty-five years, Dr. Peter John Stokes has been synonymous with the preservation of Canada's Building Heritage. From large city to small town he is known for his relentless energy to save and preserve historic buildings, streetscapes and landscapes. His output in terms of projects, lectures, writings and correspondence is staggering. He is an activist working with grass roots organizations. At times he appears to be everywhere; converting a hardened council to save their town hall; encouraging a small group when all seems lost; writing a key report for a preservation project; meeting with a provincial highways engineer to conserve a fine stand of trees that is threatened by road widening; proof reading the "Acorn" magazine ready for publishing. All these important activities have over twenty-five years amounted to a monumental contribution to architectural conservation.

I know I can speak on behalf of all members of the A.C.O. in extending to Peter our sincere congratulations on his award and our thanks for his unfailing contribution to the A.C.O.

R. Nicholas Hill

Roles & Activities For a Conservancy Society

The roles of a Heritage Society, such as The Architectural Conservancy of Ontario, are many and diverse. Different branches emphasize different aspects of conservation. A branch embroiled in a battle to save an historic building will have little time, or interest, at that time for much else. A new branch however may wish to emphasize the educational aspect of conservation with talks and walks to lure new members and build up a body of support within the commitment.

A discussion paper, entitled "The Nature of the Heritage Community", and written by Susan Spoke of Heritage Canada, listed a number of roles for societies like the A.C.O. These included

- formulating heritage policy
- research and development
- technical research
- education/training
- promoting cooperation and cohesion in the heritage community
- recognition of achievement in heritage activities
- lobbying
- public awareness
- information collection
- information dissemination
- providing technical expertise
- mobilizing resources
- provision of funds
- I.D. and assessment of heritage properties
- preservation of structures/sites
- public involvement

Ms. Spoke continued to list some activities that could fulfil those roles

- A. Create a sense of belonging to a community
 - meetings and conferences
 - newsletters and magazines
 - interaction among key individuals
 - cooperative promotion campaigns
 - interactive membership structures

- logos and identifiers, membership cards
- privileges to members of the community eg. discounts on entry fees etc.
- social events
- shared administrative structures

B. Create opportunities for active involvement

- surveys and research projects
- Heritage Day and all associated festivals throughout the year
- community projects
- interpretation/awareness programmes

C. Create a sense that the cause is important

- awards programmes
- cooperative lobbying campaigns
- publicity and media coverage of heritage
- missions statements that all can share
- identification with public figures
- identification of trends in the larger community that support heritage values eg. renovations by individual homeowners
- participation in nationwide projects

D. Offer opportunities for personal growth

- courses, educational programmes and degree programmes
- dissemination of bibliographies, publications and audio visuals

The Story of the First Women Architects in Ontario is Available for Exhibit

From September 17 to October 3rd in the Exhibition Gallery of the Faculty of Architecture and Landscape Architecture, University of Toronto, the story of the first women architects in Ontario was told through an exhibit of photos, designs and short biographies.

FOR THE RECORD: ONTARIO WOMEN GRADUATES IN ARCHITECTURE 1920-1960 also documents the acceptance over time of these 27 women practising a 'non-traditional' profession.

In order to compile material for the exhibit, a small group of women architects located U of T graduates scattered across North America. The material they uncovered formed the basis for archival scrapbooks about each woman.

Principal sponsors of the exhibit are: the Architectural Conservancy of Ontario, Inc., Ontario Ministry of Citizenship and Culture; Faculty of Architecture and Landscape Architecture, University of Toronto; and Ontario Women's Directorate, Government of Ontario.

Contact is Joan Grierson, Architect and former Executive Member of the ACO Toronto Branch, 307 Heath Street East, Toronto, M4T 1T3.

Telephone 416-978-6825 or 416-487-8478.

Donna Baker

The Advisory Board of The Architectural Conservancy of Ontario Inc.

The Advisory Board of the ACO meets occasionally throughout the year. At its last meeting it discussed the plan of the special committee of the council to determine the direction the ACO should pursue over the next decade. With the assistance of an intern the ACO is planning to hire, this will be a significant initiative, the results from which will be circulated in 1987.

Members of the Advisory Board are:

A.K. Sculthorpe (Chairperson)	- Port Hope
Donna Baker	- Toronto
Anthony Butler	- Hamilton
Howard Chapman	- Toronto
William Dendy	- Toronto
Robert Fairfield	- Thornbury
Rodger Greig	- Cherry Valley
Spencer Higgins	- Toronto
Nicholas Hill	- London
Barbar Humphreys	- Ottawa
Lily Inglis	- Kinston
Carel Kippers	- Ancaster
Terence Kruger	-
John McFarland	- Toronto
William Moffet	- Islington
Hazen Price	- Amherstburg
Margaret Rowell	- Waterloo
Owen Scott	- Guelph
Perry Short	- Sault-Ste-Marie
Peter J. Stokes	- Niagara-on-the-Lake
Roy Turner	- Belleville
Howard Walker	- Toronto
Wentworth Walker	- Toronto

**COMING EVENTS
AND NEW PUBLICATIONS**

Toronto, No Mean City by Eric Arthur, Third Edition, revised by Stephen A. Otto.

A book for all those interested in cities. \$18.95

In 1967 when the first walking tours of old Toronto were researched and written by YWCA volunteers under the direction of architect Alice Alison, Eric Arthur's **NO MEAN CITY**, Edith Firth's **TOWN OF YORK**, and Robertson's **LANDMARKS** were the main sources of background information. In the universities and libraries there were a few active citizens - Eric Arthur, himself, (founder of the ACO in 1933), Anthony Adamson, Marion MacRae, Jim Acland, Douglas Richardson and Toronto Public Library's Edith Firth, offering help and direction. The Toronto Historical Board was just beginning its monumental listing of buildings.

NO MEAN CITY was an excellent entertaining book -already hard to find - and for the poor student - harder to own. It was coffee-table size (more by accident than design) as the illustrations were large and detailed. It went into two printings and then disappeared from the stores. Occasionally a copy turned up and was expensive.

But HURRAH - the University of Toronto Press has produced an accessible, attractive and by doing a paper cover right away, a reasonably priced, excellent edition. And Stephen Otto has been able to tighten some of the text without losing Eric Arthur's snappy comments. The book is a nice size - with 300 photographs, about 60 new to this edition - it's larger than a Michelin guide - but can be carried comfortably in hand, if not in pocket.

Eric Arthur's book is more than just about a city - it is about a town with Georgian caste, founded by Simcoe who wished to establish a reactionary base on the edge of a revolutionary state. When he wrote his text it was urbane and sophisticated in a way Toronto was unused to. He was a merciless critic and at times a cutting wit. His book draws illustrations from contemporary international figures of the day. As an example, Sir John Soane, architect of the Bank of England, who was invited to design a residence for the governor of York and his family. A photograph of the sketch of the plan from the Soane Museum appears in the book.

In TORONTO, NO MEAN CITY, Eric Arthur took a nice town and made it into an interesting and sophisticated city - partly through his own mythology, but mainly through a recognition of a reality ... there was a good deal worth looking at and saving.

Donna Baker

Donna Baker is past President of the Toronto Branch of the ACO, Inc. and Senior Vice-President, of the ACO, Inc. Ontario Council. She was also one of the authors of the first walking tours of Old Toronto.

"Visions of Paradise"

Themes & Variations of the Garden.
By Marina Schinz

For the garden enthusiast this sumptuous book moves from simple and unassuming English cottage gardens to the imposing and spectacular formal French gardens of Le Nôtre. Cottage gardens, herb gardens, rose gardens, kitchen gardens, perennial borders and terraced gardens are beautifully photographed. Suffused with light, the pictures in "Visions of Paradise" evoke the fragrance and tranquillity of some of the most beautiful man-made places on earth.

"The Water Garden"

A Guide to Designing, Installing & Planting Ornamental and Natural Water Features.
By Anthony Paul & Yvonne Rees.

A useful book for those creating a water garden. There is a

particularly good catalogue of water plants and their characteristics.

Paul Kane

Toronto's first great artist. Wanderings of an artist among the Indians of North America from Canada to Vancouver's Island and Oregon through the Hudson's Bay Company's Territory and back again. London: Longman, Brown, Green, Longmans, and Roberts, 1859. 8vo., pp. xvii, 8 colour lithos and woodcuts plus folding map. Very slight wear at top of spine. First edition \$1,500.00 at Hugh Anson-Cartwright, Bookshop.

STOP PRESS!

BEWARE ...

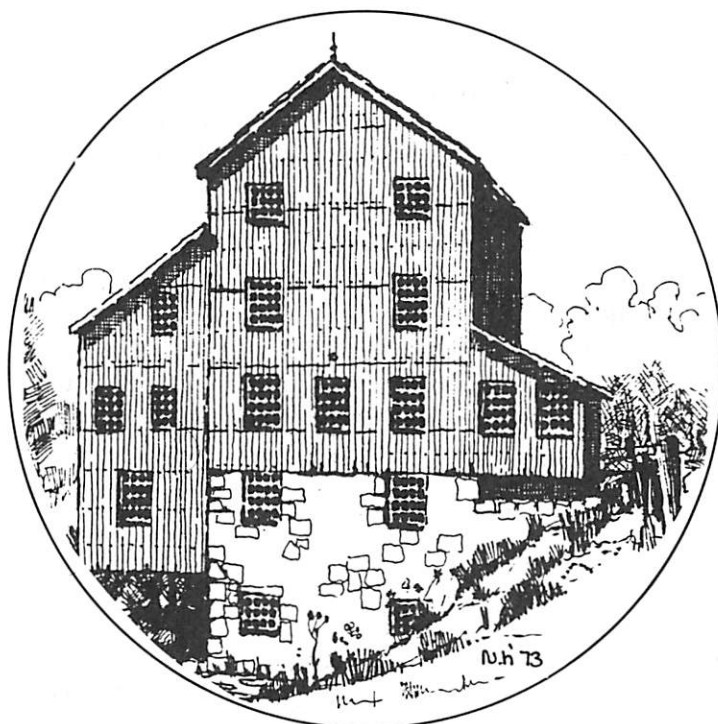
SILICONE WATER-REPELLANTS, employed in the past to waterproof masonry, are now proving in some cases to be problematical, due to very complex reactions with masonry materials, effects of sunlight and other factors which cause partial or complete breakdown and what is most serious, their inability to "breathe". These changes, now becoming apparent after the elapse of time make their use questionable at best. Better and longer-lasting water repellants have been devised since, but likewise their behaviour may be suspect. **This is why such treatments are no longer eligible under the BRIC program.**

It is better first to ensure that masonry is properly repaired and protected physically from water penetration or migration. Hence make certain that pointing of joints is tight, flashings secure and watertight, and drips, overhangs, sills and such horizontal details capable of deflecting water away from wall surfaces. Drip grooves to the underside of sills are particularly important to break the flow of water around the lower projecting surface. Soil should be graded to slope away from the building.

Secondly when maximum physical protection has been achieved, watch the performance of the wall for the next year to see what moisture penetration or further deterioration of the masonry ensues. This follows also for sandblasted masonry, particularly brickwork, which may not perish completely, but only certain bricks, usually the softer burnt units, will decay seriously requiring replacement. The rest, though damaged and possibly unsightly, probably can be suffered to remain without resulting in continued damage to the wall.

So before you consider a water-repellant coating, which ultimately may do more harm than good, and furthermore is never permanent, make sure the wall is sound and check with your friendly professional building conservationist before you and your building succumb to further financial burden or physical failure.

CONSERVING
RIVERSIDE
HISTORIC BUILDINGS & LANDSCAPES



CONFERENCE
&
ANNUAL GENERAL MEETING
OF THE
ARCHITECTURAL CONSERVANCY OF ONTARIO

CITY OF CAMBRIDGE

MAY 9 & 10

1987

DETAILED AGENDA TO BE ANNOUNCED IN EARLY 1987

Preview

Annual General Meeting in Cambridge May 9 & 10 1987

The Cambridge branch of the A.C.O. will be the host of the 1987 Annual General Meeting and Conference on May 9 & 10. The theme of the Conference is the "**Conservation of Riverside Historic Buildings and Landscapes**". This theme is most apt for Cambridge which has the Grand River in the middle of the city and a remarkable collection of historic mills, factories, bridges and commercial blocks. Much of the riverscape has been landscaped also for recreational & cultural

use. The Branch is also just completing a walking tour guide of the city which should be ready for the conference.

Be sure to attend and enjoy a stimulating and social weekend. Details for the event will be released in the New Year. The Cambridge Branch Executive are

President Mrs. Alison Jackson
Treasurer Mr. Daryl Conly
Membership Sec. Mrs. Susan Hagey
Council Rep. Margaret Goodbody

If you wish to know the address of your nearest branch, write The Architectural Conservancy of Ontario Inc., 720 Spadina Ave., Suite 312, Toronto, Ont. M5S 2T9. Telephone 928-2085.

Back Issues of ACORN

Anyone wishing to order back issues of ACORN please be advised that the charge will be \$3.00 a copy.

We are receiving requests by mail for copies of ACORN, and also requests to be put on our subscription list. These letters have been answered stating that ACORN is not for sale and suggesting that the writers join the nearest ACO branch and receive three copies a year.

Please send any change of address to your branch secretary and also to A.C.O. Inc., 720 Spadina Ave., Suite 312, Toronto, Ontario M5S 2T9. In this way it can be put on the master mailing list.

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